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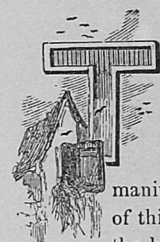
COSMOPOLITAN



ART JOURNAL.

THE "SCHOOLS" OF PAINTING.

Second Paper.



THE "Dark Ages" hang like a pall between us and the early centuries of this era. It was the night of intellect, of art, of humanity, when the great Order of things seemed to decree that the heathen past should be put away and forgotten, to make way for the Christian rule which was to control the destinies of the world until the Order decreed otherwise. For nearly ten centuries that pall hung around and over the centers of civilization, with only here and there a few rifts where the pure light of

truth shone in; and, in contemplating the history of art, those ten centuries are a hiatus in the record, as if the world were asleep. It is said that at no period since the downfall of the Empire was Italy without painters, both of native and foreign birth, and a number of works are pointed out which must have been executed in the times of the early Popes. Stained glass was introduced extensively in the ninth century, and during that and the succeeding centuries the Popes bestowed great pains on the ornamentation of their churches. In the eleventh century the celebrated convent of Monte Casino was built, its walls being covered with paintings—in the twelfth century the Lateran palace, also filled with scriptural representations. But these were mere efforts at delineation, as destitute of all real artistic merit as the tapestries of the Aztecs. The dawn of this latter-day enlightenment which came with the De Medicis, was the moment for art to awaken from its slumber of centuries; and, as if strengthened by its long sleep, it soon put on its ancient dignities and added many modern graces. Letters grew but slowly—are yet growing—but art sprang up into vigorous life and very soon attained to a perfection which it is almost a vain hope to see excelled.

The art of painting may be said to have truly revived in Italy, in the beginning of the fourteenth century. Early in the thirteenth century some works were done which proved to be the precursors of the

revival.* Cimabue, regarded as the "Father of Modern Art," died early in the fourteenth century. His works were numerous, and valuable as incentives to artists who followed, and from whose spirit of emulation sprang the improvements rapidly introduced. The use of oil was introduced A. D. 1410, according to Vasari, though not generally adopted by painters until many years later. Duccio, a cotemporary of Cimabue, wrought works at Sienna, which, at this day, are regarded as grand exemplars of the force of the first style of modern art. To Duccio belongs the honor of having revived inlaid (mosaic) work, which soon became the medium of much grand composition.

Giotto, a pupil of Cimabue, is the first artist through whom the real beauty and power of modern art were first made to appear. He wrought at Rome, Avignon, Assisi, Padua, and Florence; in all of which places his works in fresco and mosaic are preserved with the most pious care and veneration. He was also a sculptor and architect—in both of which

* Guido, of Sienna, A. D. 1221, painted a Virgin. At Bologna are paintings claiming a similar antiquity. At Venice, in St. Mark's, are evidences of the taste of the twelfth century, in a large number of mosaics done in the severest Byzantine style. To the period of the next century are assigned the mosaics by Andrea Tafi, on the cupola of the baptistery at Florence. Andrea studied with the Greek artists at work upon St. Mark's in Venice. From these Greek tutors, Cimabue received his first art-instruction; so that to the Greek belongs the honor of being in at the birth of modern art.

branches of art he has left living records. It is of Giotto that the old story relates how, to paint the Crucifixion more perfectly, he hired a poor man to be bound to a cross. When bound, he stabbed the unhappy man, and proceeded to paint his death agony. The picture was so great a success that the secret transpired, and Giotto was doomed to death by the Pope. He only asked leave to finish his work, which was of course allowed, as the Church could ill afford to spare such a masterpiece. The cunning artist proceeded to daub his work all over with a wash, thus spoiling it, to all appearances. The Pope flew into a great rage, and threatened the artist with the most cruel tortures unless it was restored—in which case his life was to be spared. Giotto, protected by the Pope's signet, simply washed his work, and it appeared in all its first excellence. This story of the Crucifixion doubtless finds its original in the incident of Parrhasius, which Willis has made familiar to every school-boy, through the fine poem,

"Parrhasius stood," &c.

Giotto's crucifix is supposed to be the original from which the most famous crucifixes have been copied.

Taddeo Gaddi was Giotto's most favorite pupil. He attained to considerable celebrity in the middle of the 14th century. His most celebrated works are at Florence and Arezzo. In the Campo Sante, at Pisa, are some notable works, said to be by Buffalmacco, Orcagna, Simone Memmi (a pupil of Gaddi and Giotto), and Pietro di Puccio. They are very elaborately composed and grandly wrought out, though stiff in detail and faulty in perspective. The walls of the chapel were eventually filled up by Benozzo, 1469-1485; and the whole stands at this day as one of the most interesting monuments in the world.

Art came forward at this time (in the 15th century) to become the preserver of literature. The presence of expatriated Greeks, the splendid patronage which the Medici family extended to philosophy and poetry, disseminated a taste for the classics, which proved one of the most auspicious events of the age. A mania for gathering ancient manuscripts possessed the wealthier classes. Convents, monasteries, churches, libraries, throughout Turkey, Greece, Asia Minor, Palestine, Egypt, the Moorish States, were ransack-

ed with unceasing vigilance, and many works of the Greeks and Latins rescued from inevitable destruction, which now are regarded as priceless treasures. Once obtained, copies were multiplied by hand. These copies were most elaborately illuminated by artists who gave up their whole time to the beautiful labor. As a consequence, the manuscripts possessed a two-fold value, and attained to a position as ministers of good taste and intelligence worthy the consideration bestowed. These precious missals and manuscripts, now carefully preserved in the libraries and art-repositories of Europe, are perfect repositories of art, containing, as they do, the best works of many eminent artists.*

The American (Philadelphia, Thomas Dobson, 1798,) edition of the original Edinburgh Encyclopædia gives a carefully considered summary of the rise of modern art, and its division into the "schools," which now rule so arbitrarily in the world of art. We may give the *gist* of its article :

Painting did not long continue in the imperfect condition in which it was left by those who first cultivated it among the moderns. It was natural that their successors should endeavor to surpass them by joining some degree of theory to the barbarous practice they had adopted. The first thing which they discovered, or rather which they revived after the manner of the ancients, was perspective. This made the artists capable of expressing what is called *foreshortening*, and of giving more effect and more truth to their works. Dominique Ghirlandais, a Florentine, was the first who enriched the style of his composition by grouping his figures, and

who gave depth to his pictures, by distinguishing through exact gradations the spaces which his figures occupied; but his successors have far surpassed him in boldness of composition.

Leonardo da Vinci, Michael Angelo, Giorgione, Titian, Fra Bartolomeo, and Raphael flourished toward the end of the 14th century. Da Vinci was the inventor of a great many details in the art; Michael Angelo, by studying the ancients, and by his knowledge of anatomy, arrived at great elegance in drawing the outlines of his figures; Giorgione (Giorgio Barbarelli, 1475-1511) enriched the art in general, and gave greater brilliancy to his colors than his predecessors; Titian, by a careful imitation of nature, made great proficiency in the truth and perfection of his tones; Fra Bartolomeo studied particularly the part of drapery, and discovered the *clare-obscur*, the best manner of giving drapery to his figures,* and of making the naked to be felt even where it was covered; Raphael, endowed with a superior genius, began with studying carefully all his predecessors, and all his contemporaries. He united in himself all the excellencies which they possessed, and formed a style more perfect, more universal than any painter who went before, or who has succeeded him. But, while he excelled in every part of the art, he was chiefly superior in those of invention and of composition. It is probable the Greeks themselves would have been filled with admiration if they had beheld his chief pieces in the Vatican, where, to the greatest abundance of paintings is joined so much perfection, purity, and ease.

After painting had arrived at the greatest perfection among the Greeks by the exertions of Zeuxis and Parrhasius, Appelles found nothing to add to the art except grace; in the same manner among the moderns, after Raphael appeared. Grace was the only thing wanting to the art, and Correggio (Antonio Allegri) became the Appelles of Europe.† Painting was by him carried to the highest degree among the moderns; the taste of the best

* The art of printing was introduced into Italy A. D. 1465, from Germany. Its invention by Gutenberg dates back to 1430-40. It was introduced into Paris 1469, and into England soon after. The first book printed in Italy was a grammar for schools, by Donatus, in 1465. The second work, published the same year, was the religious volume (book VII.) "Lactantii Firmiani Divinarum Institutionum." Both of these works were printed at the monastery of German monks, at Subjacco, forty miles from Rome. The first book printed at Rome was book XVI. of Cicero's *Epistolarum*, in 1467, in one of the palaces of the noble house of Maestini. Before the end of the century printing houses were quite generally established throughout Italy, while in Germany and France multitudes of books were produced. We have had the pleasure of examining many of these early volumes, and have been surprised at the general excellence of their typography, arrangement, and binding. With all of our modern improvements in book printing, we are not very far superior as printers to the early disciples of Gutenberg and Faust.

* The use of wooden lay-figures is said to have been introduced by this artist, and was the secret of his success in drapery study.

† An excellent authority before us says of this great painter: "A volume would not be sufficient to point out the beauties scattered with so lavish a hand throughout the works of Correggio; and when we contemplate the hard and dry manner of painting in use among the artists of Lombardy at the time he appeared—when we recollect that he never visited either Florence, Rome or Venice—that he had

critics and the eye of the vulgar were equally gratified. (A. D. 1494-1534).

After these great masters a considerable time elapsed till the advent of the Carracci (1555-1619). Those artists, born at Bologna, by studying the works of their predecessors with great care, and particularly those of Correggio, became the first and most celebrated of their imitators. Annibale, the youngest of the trio (1560-1609), possessed a very correct design, and united somewhat of the ancient style to that of Ludovico, his elder cousin, with whom he studied; but he neglected to inquire into the intricate principles and philosophy of art. The pupils of the Carracci formed a school after their manner ("Lombard School"); but Guido Reni, (1574-1642) a painter of an easy and happy talent, formed a style altogether graceful and rich. Guercino (1590-1666) preferring the style of Carravaggio to that of the Carracci and Guido Reni, introduced a style formed of strong contrasts of lights and shades, greatly perfecting the adaptation of the principles of the *clare-obscure*.

Pietro di Cortona (Berretini) (1596-1669), succeeded these great imitators of their predecessors and of nature; and finding it difficult to succeed in that kind of painting, and yet having great natural abilities, applied himself chiefly to composition, or arrangement, and to what artists call taste. He distinguished invention from composition; appeared not to have attended to the former, but chiefly to those parts which are most prominent in the picture, and to the contrasting of groups. It was then that the practice was introduced of loading pictures with a great number of figures, without examining whether or not they agreed to the subject of the history. The ancient Greeks employed a very small number of figures in their works, in order to render more evident the perfection of those given. The disciples or imitators of Cortona, on the other hand, have sought to conceal their imperfections by multiplying their figures. This school of Cortona is divided into many branches, and has changed the character of the art.

Carlo Maratti flourished at Rome A. D. 1625-1713. His aim was the greatest

few of those advantages of education or example which the works of the distinguished masters furnished to the more fortunate artists of Lower Italy, we cannot deny that in him was one of the most extraordinary displays of genius ever vouchsafed by heaven for the guidance and advancement of mankind in the paths of art."

perfection possible, by uniting the various excellences of preceding masters. Making rigid studies of nature, he arrived at the conclusion that it was not best to imitate her with scrupulous exactness. This principle, which he extended to every branch of his art, gave to his work a certain style of carefulness and ideality which yet has its exponents and imitators. Maratti is characterized by Richardson as "the last painter of the Roman School," to which belonged Raphael, Romano, Carravaggio, Andrea Sacchi, &c., &c.

With these artists modern art had its bases laid, and upon their labors are we now building. We go to the shrines of Europe as to the fountain head, where the pure stream of inspiration may be quaffed. Diversities, resulting in the several "schools," have given birth to diverse excellences, to manifold expression, to a varied interpretation of the principles of Beauty, and the student of to-day has for his guide and emulation works crowned with immortality. To some of these works and their authors we shall devote considerable attention in future papers, hoping the subject will prove of interest and profit to all our readers.

PASTILLES.

"Diffusing light, aroma, and sweet dreams."



OF all records in the Bible that in Genesis, of the Creation, is the sublimest. Yet its full power and pathos are rarely comprehended. To the ordinary understanding a fact is simply stated: "And God said, Let there be light, and there was light," while the added exclamation, "God saw the light, and it was good," possesses a kind of matter-of-course reflection upon the result of the Creator's labor. Oh, most unwise interpretation! In that declaration, "And it was good!" is one of the sublimest of all truths which come to us by divine authority, for therein is the *purpose* of the creation shadowed forth—that it should be good, giving life, and grace, and pleasure, and beauty, to all things. What is the

mere process of creation, the fact of the deed, compared with the effect and purpose of the thing created? Not more notable than matter itself; while the results which follow reach into ten thousand channels, showing relations, and powers, and glories with which the whole order of the universe may be controlled. That the Divine Mind attached less interest to the act of creation than to the effect of the thing created, is evident from the watchful care bestowed upon the end attained, pronouncing it good ere He delivered it from His hand to enter upon its grand mission of harmony to the universe, and majesty to man.

"Good!" That is a blessed word, for it implies Beauty as well; and with Beauty comes its handmaiden Truth; hence, from the direct ordinance of God, we have the heavenly trio of the Good, the Beautiful, the True. No mere abstractions, but clad in the living, palpable, cognizant divinity which pervades all being. Alas, that they have so little recognition from men—that they are so little studied by the expounders of the Word! It is one of the stubborn order of things, handed down by our orthodox fathers, to regard the exposition of these qualities of matter and their relations as belonging to the province of the philosopher, to metaphysics, rather than to the teacher—to practical adaptation. And, with this stubborn refusal to a recognition of the offices of the trio, follows, as the lamentable result, ignorance of the divinity which exists in the relations of things, in the unity of these relations, in the power of this unity, and in the purpose which underlies all. The Indian who

"Sees God in clouds, and hears him in the wind,"

has a more realizing sense of the presence of that Divinity which rules the universe, than he whose ideas of God the Creator are embraced in "articles of faith"—the merest abstractions in the world, the absence of an acquiescing reason. When around us, thickly strewn upon every hand, are most glorious proofs of God's goodness and ceaseless care, what pitiful cant is it which discards these living essences for the dead bones of some "orthodox" dogma! When our spiritual teachers learn us how to "make the acquaintance of God" through the divine interpreters commissioned by His direct providence, then shall our realization of the Creator be as He designed—clear, loving, and aspiring.